

# PERRY'S MUSICAL MAGAZINE

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# PERRY'S • MUSICAL • MAGAZINE



50th YEAR

SEDALIA, MO., MARCH, 1932

NUMBER 12

## Perry's Musical Magazine.

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### THE LIVES OF GREAT PIANISTS.

#### FRANZ LISZT.

(Continued From Last Month.)

The triumph which attended his tour through Europe, in the following year, may be characterized here by the mention of a few significant events. In Leipzig, where he made his first appearance in 1840, he received an enthusiastic reception from the public and also from the two leading musicians, Mendelssohn and Schumann. The former wrote to his mother, "Liszt has the most intense musical feeling. In this respect, I believe, he is unequalled. In fact, I never before saw a musician so thoroughly imbued with music. It seems fairly to flow from his finger tips." In a letter written by Mendelssohn to his betrothed, we read, "I spend almost all my time with Liszt. How marvelous is his playing! Now daring and wild, and again so delicate and ethereal that it surpasses anything I ever heard. \* \* \* This morning I wished for you. He played from the Novelettes, the Fantasia and the Sonata in a manner that deeply thrilled me; and although many passages were rendered differently from what I had intended, yet the performance was characterized by a felicitous delicacy and boldness of expression, such as even Liszt himself is not always able to attain. Every day Liszt appears greater to me, today he played again in such a way that we all trembled with emotion and delight."

But it was in Berlin, which then had the reputation of being very critical and reserved, that the Liszt enthusiasm reached its climax. When the composer left the city, all the students for whom he had given several benefit concerts, formed in procession and accompanied him to the next post station. Half the populace was in the streets waiting to wave a last farewell to the famous guest, who headed the procession in a carriage drawn by six horses. While driving the king accidentally got into the midst of the throng and was hardly noticed, a circumstance, which, according to Varnhagen, caused some ill humor at

court that evening.

Of far greater significance, however, than all this, are two episodes from Liszt's career as a virtuoso, which bear witness to his greatness as man and artist.

The first happened in 1842 and concerns his assistance in the erection of the Beethoven statue in Bonn. The enterprise, which had been planned immediately after Beethoven's death, seemed on the point of failure in that year, for just as success appeared certain, a pecuniary difficulty arose and the expectation of securing necessary funds from the German people was disappointed. In this emergency a friend in need appeared in the person of the Hungarian musician, Franz Liszt, who in his concerts had already shown himself the champion of Beethoven, in the face of cold and antagonistic audiences. He expressed his willingness to bear the entire expense of the monument, the sum necessary being 18,000 thalers. But he did more than that; he interrupted his concert tour and settled for several months in Bonn, in order to devote all his energy to the rehearsals of the music for the festival, which was to take place at the unveiling of the statue, and which proved a great success under Spohr's direction.

Although by this act Liszt won the right to be classed among German artists yet Hungary may claim him with equal justice, as the following episode will show. He had been away from his native land almost fifteen years, when suddenly one day in Venice news came to him of the terrible floods which had afflicted the inhabitants of the Hungarian capital. Now, although Liszt was accustomed to regard France as his country, yet at the thought of the misfortunes of his compatriots, he felt his kinship with them; the meaning of the word "fatherland" became suddenly clear to him, and he wrote in a letter to L. Massart, "In spirit I went back over the past, I looked into my inner self and discovered with inexpressible delight the whole treasure of childhood's memories, pure and unspotted." He hastened at once to Pesth, gave a series of concerts for the benefit of the sufferers, and had the satisfaction of bringing relief and comfort to thousands of needy people.

The boundless enthusiasm with which Hungary expressed its gratitude to its benefactor, both as man and artist, rewarded this noble act. At the same time the composer's sojourn in his country was of great artistic benefit to himself, for he became better acquainted with the national music of Hungary—the music of the gypsies. Even when a child he had been deeply impressed by the violin playing of a gypsy artist named Lihary, whom he heard in Vienna. The gypsy music now became to him an

object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possess melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Wishing to become thoroughly familiar with this music, Liszt was not content to listen to the performances of the orchestras in the city, but sought the roving people in the woods on the Pussta, and by spending whole days in personal intercourse with them, he became imbued with the romance of their lives and customs. All that he gathered there he imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. In utilizing Hungarian themes, Haydn, Schubert and others had partly obeyed the bent of their own individuality, and partly conformed to the taste of the times, but in so doing they sacrificed a large share of the national character. Liszt however, lets the gypsies speak in their own musical idiom and in so doing directs our attention to that source whence alone art may receive refreshment and renewal—Nature and the life of the people.

For ten years Liszt traveled in triumph through Europe. Then he could no longer resist the strong desire to rise to a higher plane of his art than was possible in his unsettled life. As early as 1846 he had been appointed court capellmeister in Weimar, without, however, assuming any definite duties. But in the following year, in view of the marks of friendship which the grand duke had bestowed upon him when a guest, Liszt resolved to exchange the piano for the conductor's baton and to settle down in the Thuringian capital, which, though small, was remarkable in the history of art. In the month of November, 1847, he entered upon the duties of his new office and began at once to display an extraordinary activity in the most diverse departments. As conductor he succeeded in raising Weimar, in spite of the modest means at his disposal, to an important position, recognized by musical circles throughout Germany.

(To Be Continued.)

Kelly was a fiddler in the Vaudeville team of Kelly and Monaghan, of which Monaghan was the pianist. Kelly died with the request that his violin be buried with him. At the funeral Monaghan saw the fiddle being put away with his partner and broke into laughing. Everybody was horrified and looked toward him for an explanation.

"I couldn't help thinking, said Monaghan, how lucky it is that he didn't play the piano."



To Rev. And Mrs. L. S. Shires.

# ON TO VICTORY

AN INSPIRATIONAL MARCH

By J. OWEN LONG

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first five systems are marked with a 'Ped.' (pedal) instruction and an asterisk (\*) above the bass staff, indicating a sustained pedal point. The sixth system is marked 'TRIO. Softly.' and features a change in the bass line. The score includes various musical notations such as chords, eighth notes, and triplets. The overall mood is inspirational and march-like.



The first system of musical notation for 'On to Victory' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff includes a triplet of eighth notes. The lower staff has a 'Ped.' (pedal) marking and asterisks indicating specific chords or notes.

The third system concludes the first section. The upper staff features a triplet of eighth notes. The lower staff has multiple 'Ped.' markings and asterisks. The system ends with the word 'Fine' in the upper right corner.

8va.....

The fourth system begins with an 8va (octave up) marking. The upper staff contains complex chordal textures. The lower staff has 'Ped.' markings and asterisks.

8va.....

The fifth system continues the complex chordal textures. The upper staff has many beamed notes. The lower staff has 'Ped.' markings and asterisks.

8va.....

The sixth system concludes the piece. The upper staff has a final chord. The lower staff has 'Ped.' markings and asterisks. The system ends with the text 'D C al Fine' in the upper right corner.



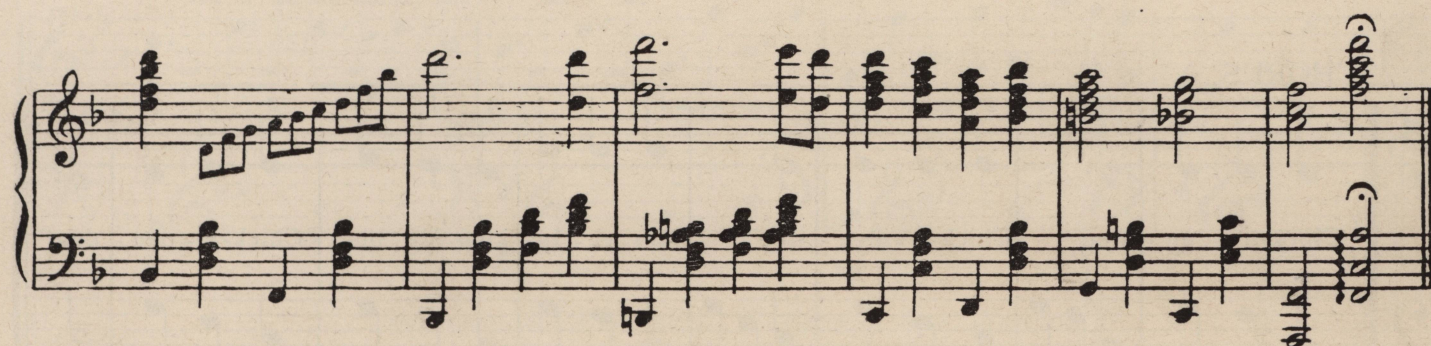
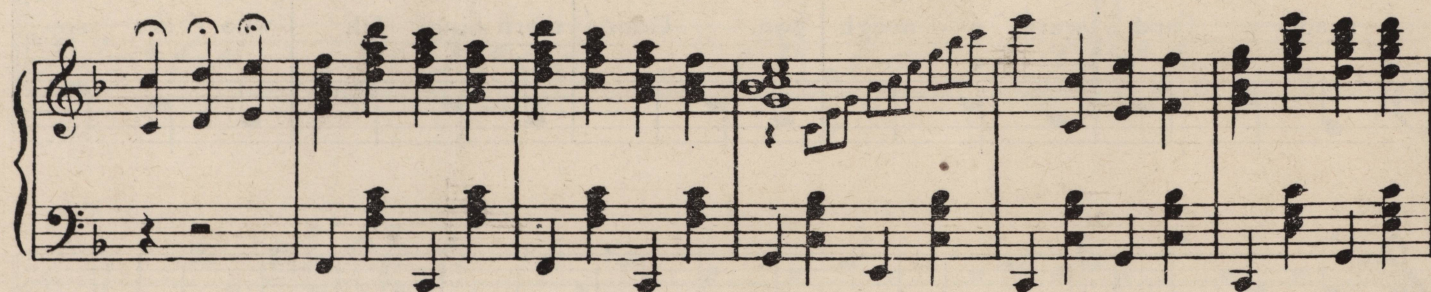
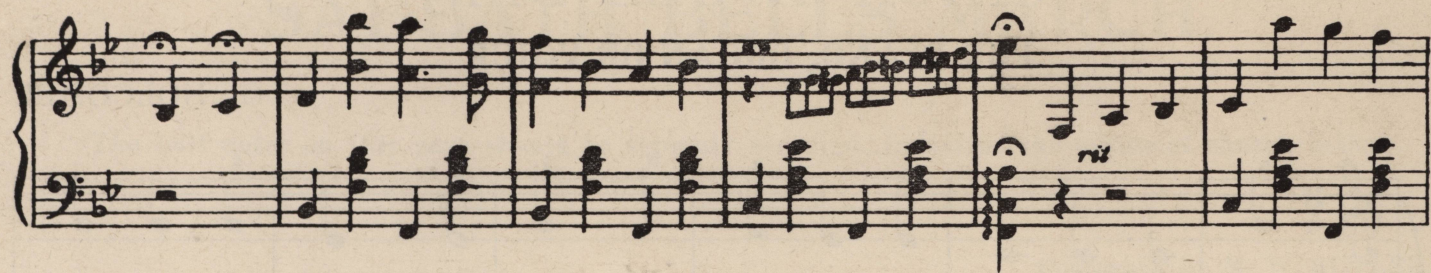
# The Lone Eagle

## Aviation March

By E. J. HOLSTENBORG - MOLLER.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with a treble clef and a key signature of one flat, followed by a 4/4 time signature. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords. The second system continues the melody with eighth-note patterns. The third system features a more complex melodic line with sixteenth notes. The fourth system shows a change in the bass line with more active eighth-note movement. The fifth system concludes the piece with a final cadence in the treble staff and a sustained bass line.







# CHICK - A - DEE - DEE

FOR PIANO, ORGAN OR VOICE

G. HOLCOMBE

1 The ground was all cov - ered with snow one day, When two lit - tle  
2 "Oh moth - er do get him some socks and shoes, A nice lit - tle  
3 The bird then flew down for some crumbs of bread And heard ev - 'ry  
4. "There's some one my child though I can't tell who Hath clothed me at

sis - ters were bus - y at play; A snow - bird was sit - ting close  
hat and a frock if you choose I wish he'd come in - to our  
word lit - tle Em - i - ly said How fun - ny I'd look in a  
read - y and warm e - nough too. Good morn - ing; Oh who are so

by on a tree And mer - ri - ly sing - ing his "Chick - a - dee - dee."  
par - lor and see How warm we would make the poor "Chick - a - dee - dee."  
girl's dress, thought he And laughed as he war - bled his "Chick - a - dee - dee."  
hap - py as we" And a - way he flew sing - ing "Chick - a - dee - dee."

## CHORUS

"Chick - a - dee - dee Chick - a - dee - dee" Mer - ri - ly sing - ing his "Chick - a - dee - dee."



# SABBATH BELLS MARCH.

The half notes on this page should be strongly accented, imitating the tolling of church bells.

Composed by M. W BUTLER.

Chimes.

8va.....

*f*  
Shall we gather at the river?

*Ped.* *Ped.* *Ped.* *Ped.*

Bells

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

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*RH*  
*m*  
*Ped.* \* *Ped.* \* *Ped.* \* *R.H.*

*Ped.* \* *Ped.* \* *Ped.* \* *cres. .... cen. .... do.*  
*Ped.* \* *Ped.* \* *f*  
*Ped.*

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *ff* *FINE.*  
*Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *cres*, *cen*, *do.*, *f*.

Second system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *p*.

Third system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *dolce.*

Fourth system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *cres*, *cen*, *do.*, *f*, *dim*.

Fifth system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *pp*.

Sixth system of musical notation. Treble and bass staves. Key signature: one flat. Dynamics: *cres cen do.*. Instruction: *D. C. al FINE.*



# SOUTHERN SERENADE.

Words by ALLIE TOLAND CRISS.

Music by JEWELL HARTER.

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand, primarily using chords and eighth notes. The piece concludes with a trill in the right hand and a final chord in the left hand, marked *8va*.

First system of the song, featuring a vocal melody and piano accompaniment. The lyrics are: De lub - - ly moon am sail-in, am sail-in A - cross de sum - mer  
De mock - - in' bird am sing-in, am sing-in As sweet, as sweet can  
De rib - - ber am a whisp'rin, a whisp'rin Its lub song o'er an'

Second system of the song, continuing the vocal melody and piano accompaniment. The lyrics are: sky; De sta's a - bove am a shin - in, am shin - in,  
be; An' flit - tin through de branches, de branches,  
o'er; De waves am frow - - in kiss - es, kiss-es,



Like a pic - ca - nin-nies eye. De Souf.... wins am... a.....  
 Ob de or - ange blos - som tree. 'Pears like he's might....y  
 To de shells a - long de sho. De shad.....ders am a

blow-in , a blow-in, So sof.....ly through de.... trees; De  
 hap - py, so hap - py A - warb.....lin to his.... mate; I  
 dan - cin', a dan - cin' A - bove de moun - tain.. cres'; De

co'n - fiels am a wav - in', a wav - in' an bend - in' in de breeze.  
 spect she neb - ber keeps him a wait-in' a wait - in' 'till it's late.  
 ban - jo am a hum-min' a hum-min De tune you lub de bes'.



# CHORUS.

Den come my lub my lub an lis - ten, Den

The first system of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and single notes in both hands.

come a - long wid me; My hea't to you am a -

The second system continues the vocal melody and piano accompaniment. The vocal line includes a half note and a quarter note. The piano accompaniment features more complex chordal textures and moving lines in both hands.

call-in', am call-in', "I lubs you Lin - dy Lee."

The third system concludes the chorus. The vocal line ends with a half note. The piano accompaniment includes a final chord marked *8va* (octave) in the right hand. The system ends with a double bar line.



# THE COLLEGE BAND MARCH.

Composed by WM. STRASSER.

*Majestic.*

*ff*

Pedale

*mf*

*m*

*cres.*

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The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment features a steady eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is placed above the third measure.

The second system continues the piece. The treble clef features a series of eighth-note runs and triplet markings. The bass clef provides a consistent harmonic foundation with chords and eighth-note accompaniment.

The third system shows a continuation of the melodic and harmonic themes. The treble clef includes a triplet of eighth notes. The bass clef continues with its accompaniment, featuring some rests and chordal textures.

The fourth system is characterized by a dense texture in the bass clef, with many beamed eighth notes and triplets. The treble clef has a more melodic line with some triplet markings.

The fifth system concludes the page. It features complex rhythmic patterns in both staves, including numerous triplets and beamed eighth notes. The treble clef has a melodic line with some rests, while the bass clef is very active.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody in the treble clef with eighth and quarter notes, and a bass line in the bass clef with chords and triplets. A dynamic marking of *fz* (forzando) is present in the fourth measure.

The second system continues the musical piece with similar notation. It includes triplets in both the treble and bass staves, maintaining the melodic and harmonic structure established in the first system.

The third system of musical notation shows further development of the melody and bass line. It features more complex rhythmic patterns, including triplets and sixteenth notes, with consistent harmonic support in the bass.

The fourth system of musical notation continues the piece, featuring a variety of note values and rests. The bass line provides a steady accompaniment with chords and occasional triplets.

The fifth system of musical notation concludes the piece. It includes a *Tempo* marking above the first measure. The system ends with a double bar line and repeat signs, indicating the end of the musical piece.



*Cantabile.*

*Moderato.* *legerio.*



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It consists of six measures. The piano accompaniment is in the same key and time, featuring a simple harmonic pattern. The score is presented on a single page with a large, decorative initial 'M' at the beginning of the first measure.

Handwritten musical score for "The Bird Song" by George F. Root, Jr. The score is written on two staves, Treble and Bass clef, in 2/4 time. The melody is in the Treble staff, featuring a key signature of one flat (B-flat) and a common time signature of 2/4. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line and a repeat sign.

*legato.*

*taccato*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The piece consists of six measures. The first four measures feature a melody in the Treble staff with triplets and a bass line in the Bass staff. The fifth measure is marked "legato" and features a continuous melody in the Treble staff. The sixth measure continues the melody in the Treble staff. The score is printed on a single page with a decorative border.

The image shows a page from a musical score for 'The Song of the Lark' by Franz Schubert, Op. 147, No. 1. The score is in G major, 3/4 time, and consists of 12 measures. It features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The score includes dynamic markings such as 'ff' (fortissimo) and 'loco' (ad libitum). The tempo is marked 'Allegretto'.



# PLEASURES OF SUMMER.

MORCEAU DE SALON.

M. W. BUTLER.

*Andante* *brillante.* *m* *8va* *tr* *Ped.* *8va* *tr* *Ped.* *8va* *tr* *Ped.*

*Ped.* *8va* *tr* *Ped.* *tr* *Ped.* *Ped.* *Ped.* *Ped.*

*8va* *f* *Ped.* *8va* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *8va* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dolce* *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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8va.....

*p p delicato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va.....

*Ped.* \* *Ped.* \*

8va.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va..... *tr* 8va..... *tr*

*m*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Pleasures of Summer. 3



8va.....

This system features a treble staff with a dotted line above it labeled "8va.....". The treble staff contains a melodic line with trills marked "tr". The bass staff has a bass line with several chords. Pedal points are indicated by "Ped." and asterisks. The key signature has one sharp (F#).

8va.....

This system continues the piece with a treble staff marked "8va.....". The treble staff has a melodic line starting with a forte dynamic "f". The bass staff has a bass line with chords. Pedal points are indicated by "Ped." and asterisks. The key signature has one sharp (F#).

8va.....

This system continues the piece with a treble staff marked "8va.....". The treble staff has a melodic line. The bass staff has a bass line with chords. Pedal points are indicated by "Ped." and asterisks. The key signature has one sharp (F#).

8va.....

This system continues the piece with a treble staff marked "8va.....". The treble staff has a melodic line starting with a fortissimo dynamic "ff". The bass staff has a bass line with chords. Pedal points are indicated by "Ped." and asterisks. The key signature has one sharp (F#).

8va.....

This system continues the piece with a treble staff marked "8va.....". The treble staff has a melodic line. The bass staff has a bass line with chords. Pedal points are indicated by "Ped." and asterisks. The key signature has one sharp (F#).



# FAIRY STEP WALTZ.

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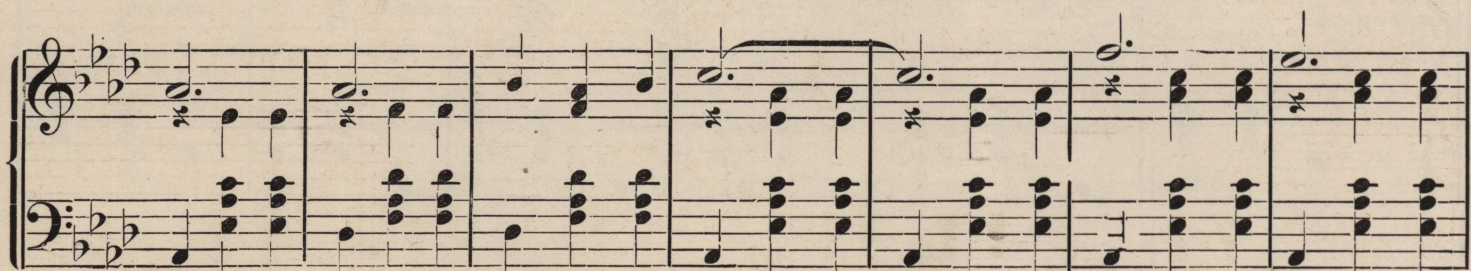
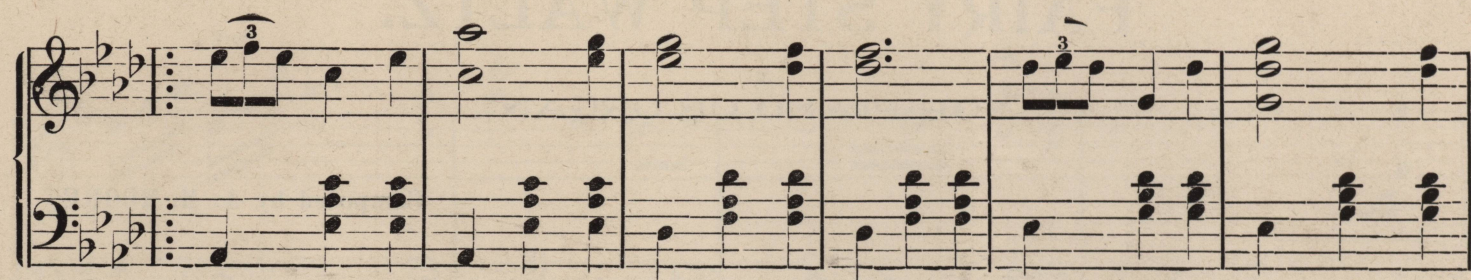
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The musical score is written for piano or organ and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of chords, single notes, and triplets. The first system includes a triplet of eighth notes in the right hand. The second system also features a triplet. The third system has a repeat sign in the middle. The fourth system includes a key signature change to two flats (B-flat, E-flat) in the right hand. The fifth system concludes with a final cadence.

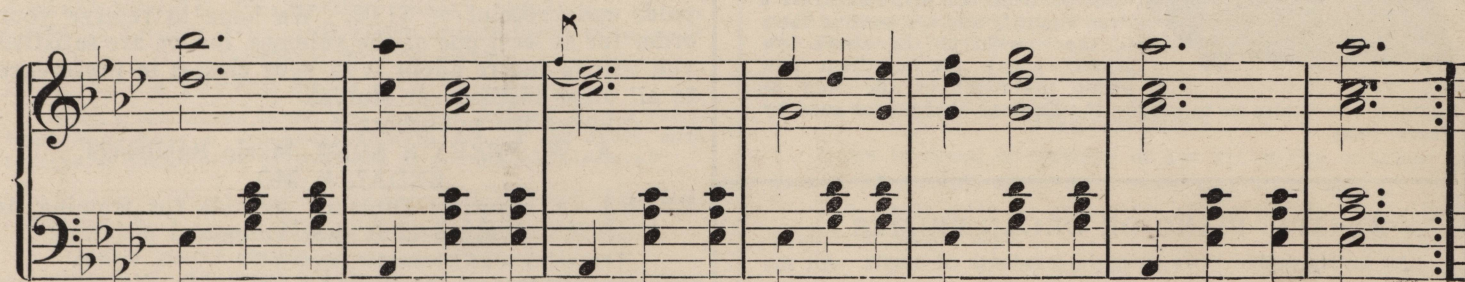
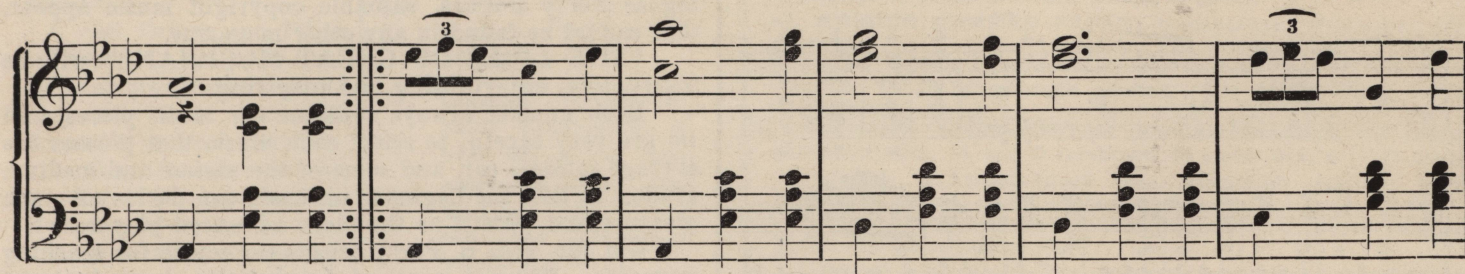
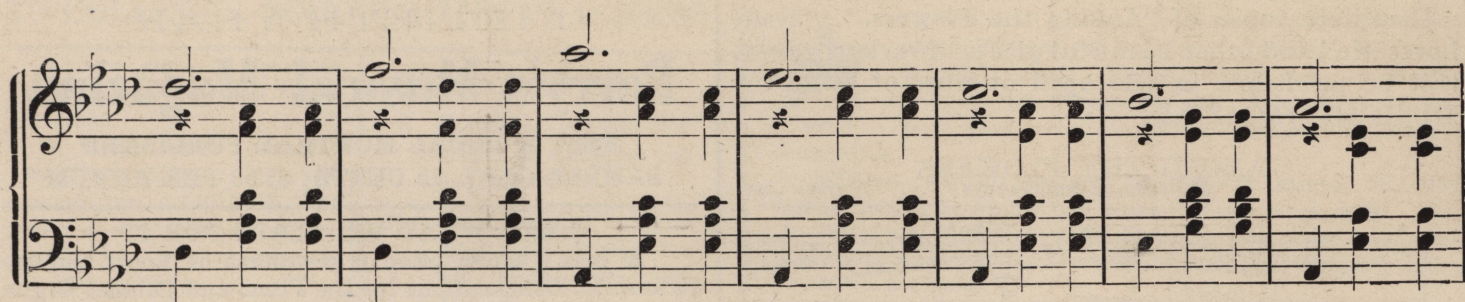
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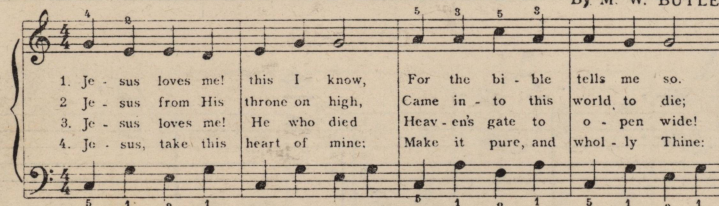


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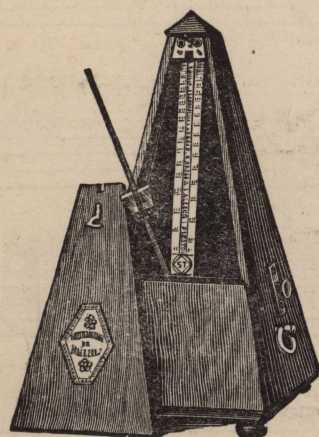
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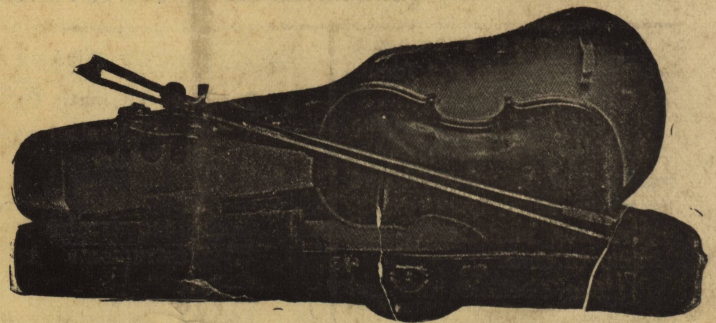
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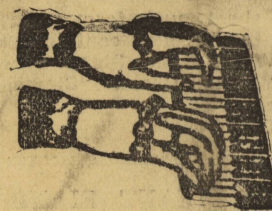
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